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My wish is for the portraits to work as a mirror.”**

It is said that the eyes are the mirror of the soul, and artist Adriana Molder’s work intrigues onlookers hauntingly well. In her painting *Neon Lady*, a bright green visage of a woman floats in a background of deep black, with such an expression of fear and apprehension that one can feel her hopeless despair emanating from the canvas.

Such brooding themes are typical of the Berlin-based artist’s pieces. “A sense of recognition, of discovery, of wanting to know more about one’s self. My wish is for the portraits to work as a mirror,” says Molder.

Her latest solo exhibition, *Adriana Molder: The Light in the Heart*, which was held in Singapore recently at Art Plural Gallery, comprised two series – *The Light in the Heart* and *Mystery* – with six paintings featured in each series. *The Light in the Heart* tells the stories of lovelorn characters who are victims of lost love and death, while



Clockwise from above left:
Us Three from *The Light in the Heart*;
The Hat from *Mystery*; Molder.
Facing page:
Neon Lady.

Mystery is a collection of portraits depicting women who are either watching or being watched.

Needless to say, Molder’s art is inspired by contemporary texts and classic cinema, sometimes emulating the hand-tinted style of big-screen releases in the 1930s and 1940s. She chanced upon her signature technique in 1996, when she used Indian ink on tracing paper. The ink creates a unique shiny and rippling effect, but shows up mistakes clearly.

Molder describes her artistic growth as an “ongoing, very long and slow process. But when change comes, it happens so fast it’s almost scary.” Her latest exhibition reflects this drastic rejuvenation; Molder discards tracing paper and embraces canvas with the addition of more colours to her palette.

“My next project is an artist book; I’m preparing new paintings that are related to a ghost story,” Molder reveals.

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